

CANADIAN MOVING PICTURE DIGEST

Vol. 21, No. 9

TORONTO 2, CANADA

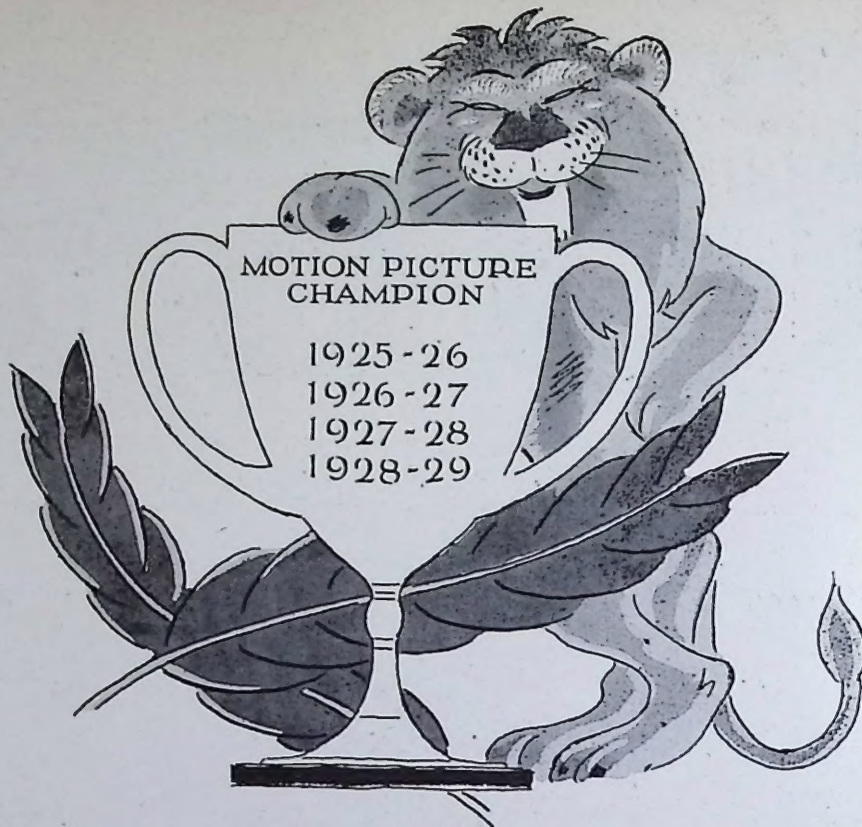
June 29th, 1929



The Greatest Star on the Screen
announces his line-up for
SEASON 1929-1930

(See Inside this Cover)

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2



ALWAYS RELY ON THE FAVORITE

And More Than Ever in 1929-1930

47 PICTURES FOR

WIRED HOUSES

JOHN GILBERT in
2 ALL TALKERS
"Redemption"
"Olympia" (title to be changed)

GRETA GARBO in
2 ALL TALKERS
"Anna Christie"
And One More

WILLIAM HAINES in
3 ALL TALKERS
"Navy Blue"
"Springboard"
And One More
1 SYNCHRONIZED
"Speedway"

JOAN CRAWFORD in
2 ALL TALKERS
Titles to be announced
2 SYNCHRONIZED
"Our Modern Maidens"
"Jungle" (title to be changed)

LON CHANEY in
3 SYNCHRONIZED
"The Bugle Sounds"
And Two More

RAMON NOVARRO in
2 ALL TALKERS
Titles to be announced

BUSTER KEATON in
2 ALL TALKERS
Titles to be announced

**COSMOPOLITAN
PRODUCTIONS**
3 ALL TALKERS
Titles to be announced

THE DUNCAN SISTERS in
"COTTON AND SILK" (title to be changed)
All Talking, Singing, Dancing

VAN & SCHENCK in
THE PENNANT-WINNING
BATTERY (All Talking, Singing)

MADAME X
(All Talking)

COLLEGE LIFE
(All Talking, Singing)

THE ROADSHOW
Charles King—Bessie Love
(All Talking, Singing, Dancing)

HALLELUJAH
(All Talking, Singing)

**THE BISHOP MURDER
CASE** (All Talking)

**THE THIRTEENTH
CHAIR** (All Talking)

EVA THE FIFTH
(All Talking)

THE SONG WRITER
(All Talking)

KEMPY
(All Talking)

PRETENDING
(All Talking)

**LORD BYRON OF
BROADWAY**
(All Talking, Singing)

LOMBARDY, LTD.
(All Talking)

THE GREEN GHOST
(All Talking)

THE ORDEAL
(All Talking)

MONTANA
(All Talking, Singing)

THE VIKING
(Sound, All Technicolor)

**THE MYSTERIOUS
ISLAND**
(Sound, Dialog, Technicolor)

THE BACKSLAPPER
(All Talking)

THE BIG SCOOP
(All Talking)

JUDICIAL MURDER
(All Talking)

IRIS
(All Talking)

INHUMAN GROUND
(All Talking)

LIGHTS AND SHADOWS
(All Talking)

HAL ROACH COMEDIES

8 Our Gang (All Talking)
8 Laurel-Hardy (All Talking)
8 Charlie Chase (All Talking)
8 Harry Langdon (All Talking)
2 Our Gang (Synchronized)
2 Laurel-Hardy (Synchronized)

**26 METRO MOVIE TONE
ACTS**

**12 M-G-M COLORTONE
REVUES**

**52 HEARST METRO-
TONE NEWS**

**104 M-G-M INTERNA-
TIONAL NEWSREEL**

16 PICTURES FOR SILENT HOUSES

**THE BROADWAY MELODY
HALLELUJAH**

THE MYSTERIOUS ISLAND
(Technicolor)

JOAN CRAWFORD in
"Our Modern Maidens"
"Jungle" (new title to come)

JOHN GILBERT in
"Redemption"

WILLIAM HAINES in
"Navy Blue" "Speedway"

GRETA GARBO in
One Silent Picture
(Title to be announced)

LON CHANEY in
"The Bugle Sounds" and Two More

RAMON NOVARRO in
Two Silent Pictures
(Titles to be announced)

THE VIKING
(All Technicolor)

THE GREEN GHOST
**M-G-M-INTERNATIONAL
NEWSREEL**
(Twice Weekly)

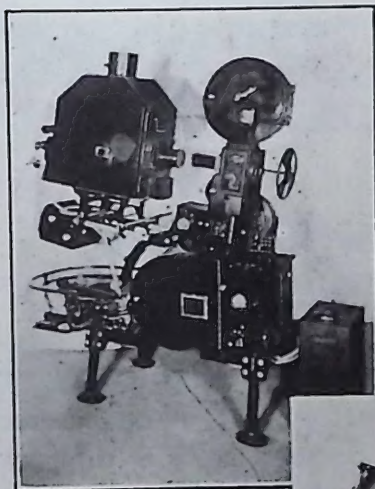
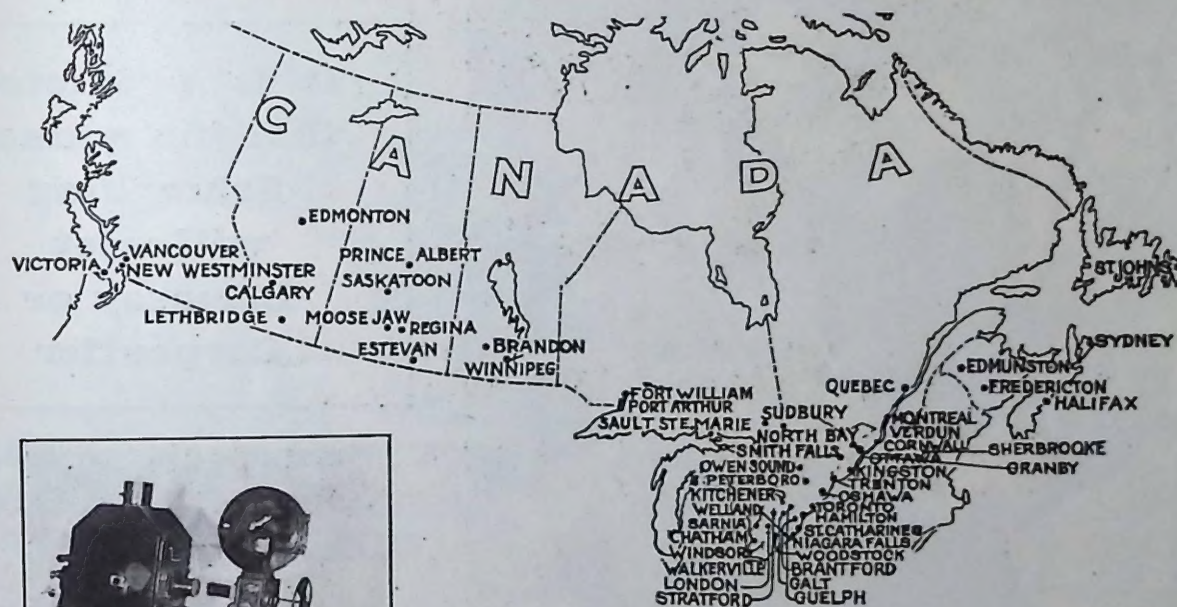
METRO-GOLDWYN-MAYER

Money in the Bank!



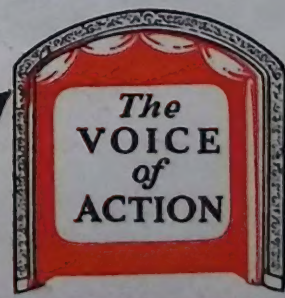


In One Year
Northern Electric
Sound Projector Equipment
has been installed from coast to coast



This system has been installed, or is being installed, in all the cities shown on the above map. In some of the larger centers several installations are being made.

Northern
SOUND



Electric
SYSTEM

NORTHERN ELECTRIC COMPANY LIMITED
 Research Products Department
 637 Craig Street West
 Montreal

WIRE - WRITE - PHONE**Immediate Bookings**

Max Schmelling vs. Paulino Uzcudun World's Heavyweight Championship Contest



**It is predicted
that the winner
Schmelling
will meet
Dempsey or
Carpentier**

**15 Rounds
of Fighting
Action**

Georges Carpentier, erstwhile contender for heavyweight crown, wishing Max Schmelling good luck in his bout with Paulino Uzcudun. Carpentier visited Schmelling at latter's training camp recently.

Prints Released Sound on Film and Silent

TIFFANY PRODUCTIONS
OF CANADA LIMITED

The Better Entertainment

TORONTO
277 Victoria St.

MONTREAL
12 Mayor St.

ST. JOHN'S
158 Union St.

WINNIPEG
Film Exchange Bldg.

CALGARY
212 Traders Bldg.

VANCOUVER
1218 Burrard St.



Immediate Installation of *RCA PHOTOPHONE* **INSURES BANNER FALL PROFITS!**

"To wire or not to wire?"—That is no longer the question. The house without sound this Fall may as well close up shop.

The only point at issue is **WHAT** sound equipment to buy. Future business will go to those theatres that offer the *best* sound reproduction.

The "*best*" sound reproduction today means RCA Photophone.

RCA Photophone stands for thorough dependability—a *lasting investment*. Behind it are the companies which have specialized longest in acoustical research and the manufacture

of precision electrical apparatus—the Radio Corporation of America, the General Electric Company and the Westinghouse Electric & Manufacturing Company.

Increased demand for RCA Photophone has made possible increased manufacturing facilities and a price scale that will insure you your rightful share of the profits from sound pictures. Immediate installation.

Prepare for Fall business and give Summer trade an extra pull. Place your contract now for RCA Photophone. It will increase your prestige and your profits.

RCA PHOTOPHONE, Inc.

411 FIFTH AVENUE • NEW YORK, N.Y., U.S.A.

Selling Agent in Canada For

CANADIAN GENERAL ELECTRIC COMPANY, LTD.
AND CANADIAN WESTINGHOUSE COMPANY, LTD.

GREETINGS!

*We were the first distributors to serve the
independent exhibitors of Western Canada
with sound features.*

Now available in sound:

**Talking Features
Talking Screen Snapshots
Columbia Victor Gems**

and

Two-Reel All-Talking Comedies

*The whole industry marvels at the tremendous
strides Columbia have made and are making in
the production of sound pictures.*

**Columbia
Of Canada**



**Pictures
Limited**

MONTREAL
12 Mayor Street

TORONTO
21 Wilton Square

WINNIPEG
302 Film Exchange Bldg.

ST. JOHN
87 Union Street

CALGARY
218 Traders Bldg.

VANCOUVER
81 Film Exchange Bldg.

Canadian Moving Picture DIGEST

Established in 1915 for
Exhibitors

Subscription: \$5.00 yearly

Telephone: Trinity 1481

Cable: Ontocanada

Published by Canadian
Moving Picture Digest
Company, Limited

259 Spadina Ave. - Toronto

London Office

80-82 Wardour St., W 1

RAY LEWIS

Editor and Managing Director

Vol. 21, No. 9

TORONTO 2, CANADA

June 29th, 1929

"A Sound Issue"



THIS ISSUE is principally devoted to giving "Sound Advice." We take pleasure therefore, in presenting for the information of exhibitors, the facts in connection with "Sound" as they have been compiled by the various organizations which are making a specialty of "Sound Service."

Each company has a technical expert, who knows the product which his organization has manufactured, perfected, or is releasing; and since "Sound" can only be fully and clearly explained by those who serve the theatre-owner in this capacity, those who have a technical knowledge of the mechanism of their product through study, we present for your information the facts as these gentlemen have compiled and interpreted them.

If the theatre-owner will carefully read the statements as presented in this Sound Issue by the various companies distributing "Sound Equipment," he cannot help but acquire some "Sound Knowledge" of a proposition which has entered the theatres of hundreds of theatre-owners to their profitable advantage; and is now on the doorstep of at least twenty thousand theatre-owners in America, and thousands of theatre-owners wherever the Industry of Motion Pictures has become a form of Public Entertainment.

The most powerful organizations in our age of commerce have seriously taken up the business of "Sound" as it relates itself to our Industry, for instance, we find that the Northern Electric Company in Canada represents the Western Electric Company, Incorporated, of New York, which in turn is affiliated with the American Telephone & Telegraph Company, and the Bell Telephone Laboratories. The Bell Telephone Laboratories is an organization employing about five thousand people, whose duties it is to centralize on research along lines of speech transmission and sound in general.

The Electrical Research Products, Inc., a subsidiary of Western Electric.

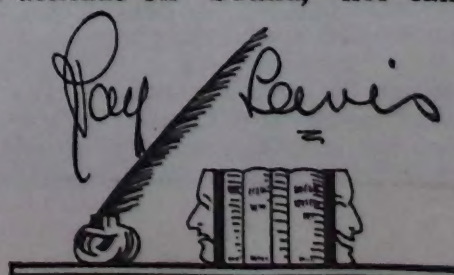
The RCA Photophone is a completely owned subsidiary of the Radio Corporation of America, which utilizes as its manufacturing companies, the General Electric and Westinghouse, both in the U. S. and in Canada.

The Electrical Research Products is a completely owned subsidiary of the Western Electric, which operates in Canada as the Northern Electric Co.

The RCA Photophone operates in Canada under General Electric and Westinghouse.

The time has come for a serious consideration of "Sound," for even those companies which are interested in the Research of "Sound," the manufacture of its equipment, admit that the present perfection is only perfect as far as the Research departments have enabled it to go. To-morrow will present greater miracles, with greater box-office appeal, for a greater public!

Meanwhile no exhibitor can take a negative attitude on "Sound," nor can any exhibitor afford to hesitate any longer, for he who hesitates in this era of "Sound," sounds his own elimination from Motion Pictures. If "Sound" is big enough for the biggest men in Trade & Commerce, the biggest exhibitors, it is big enough for every exhibitor to take into consideration.



RAY



RAY LEWIS

PRESENTS

"SIME" is featuring "the girl friend from Canada" in a special column sent on from Los Angeles, June 23rd, and under the signature of Sid Silverman.

Here is the illuminating paragraph, so that "he who runs may read."

"Variety claims to cover everything in show business but doesn't include itself. It's about time. Have you ever seen a picture of your girl friend up in Canada? If she'd take that penholder away from her chin and stop trying to be journalistic she might have become smart enough to write in a gag pan and had it printed for nothing. It's a cinch she won't contribute any \$600 to pan Variety because a 75-inch page would never hold what she's got on her mind. But if this doesn't ride you'll get no \$600 either, so to hell with whether you like it or not. This is a national complaint, if that isn't giving Variety too much credit."

IF "SIME" will remove the crepe from around his head, I will remove the penholder from my chin. At least the penholder has this advantage, it writes the Living Word, while the crepe around the head of "Sime" simply records that his brains are dead.

Incidentally, as far as "the girl friend from Canada" is concerned, "Sime" is dead, not only up as far as possible, but down as far as possible; and if there is anything left in between the two extremities, it is dead also. For did not "the girl friend from Canada" respectfully and graciously dedicate a tombstone to "Sime," the grave-digger?

"Sime" was buried editorially as far as "the girl friend" is concerned, and no editorial signed by "Sime" will register him as living, for in reading through his column, I came to the conclusion that herein was the deadest matter that ever had a mind, for lo, "Sime" opened his mouth to speak and forth came a moth.

For once in his hectic life, "Sime" has failed to extract "Hush Money." It is a pity that "the girl friend from Canada," has to teach the Industry of Motion Pictures how to call "Sime's" blackmailing bluff!

HERE is the evidence, admitted by "Sime." He asked for six hundred dollars to deny a malicious lie which was published in "Variety." He knew that he was publishing a lie, but the opportunity to grab some money was too much for "Sime."

But as sure as the penholder remains close to the chin of the "girl friend from Canada," so sure is she that "Sime" has met his "Waterloo," and already senses his defeat!

THE RADIO INDUSTRIES OF CANADA, LTD., through its Theatre Service Division, cordially invites the exhibitors of Canada to attend a Motion Picture Trade Luncheon at the Fort Garry Hotel, Winnipeg, on Friday, July 5th, at 12.30 p.m.

The guest of honor is His Worship Mayor Dan Maclean of the City of Winnipeg, and the speakers: Ray Lewis, editor of The Digest; Mr. George Schultz, of the Exhibitors Herald-World, and Mr. T. E. D. Bevington, chairman of the Manitoba Censor Board.

IN a recent issue of The Digest we discussed Radio's accomplishment as outlined in the Century Magazine by M. H. Aylesworth, President of the National Broadcasting Co. We covered the growth of the Radio Industry during the past eight years; and finished with the information which announced that there were 630 radio stations in the U. S. which if licensed under the British license-free plan would bring in \$160,000,000 in radio taxes a year.

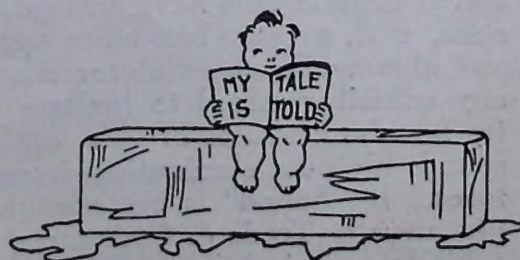
The Radio "listeners in," in America, consider that having purchased a Radio set they are privileged to "tune in," getting the best which the air can furnish without any consideration of a license fee for the privilege.

Who pays the cost of Radio expenses? Radio claims it obtains its revenue from the same source as publications, principally from its advertisers.

When Motion Pictures were first introduced, advertising invaded its entertainment quality, until theatreowners protested, because they claimed the public paid to be entertained and not solicited.

It may develop that Radio owners will eventually prefer to pay a license fee rather than "listen in" to advertisers, although the method of having advertisers present News and Entertainment should not prove any more objectionable than the Trademark of a producing company; and various names of officials, etc., which are flashed on the screen in connection with a Motion Picture.

MEANWHILE, Radio and Television and Talking Motion Pictures interpenetrate each other; and the time approaches when Radio becomes Show Business.



"Jaydee" Williams London Sound Studio Building

CABLED ADVICES from J. D. Williams, executive vice-president of World Wide Pictures, and John Maxwell, chairman of British International Pictures, from London, to the New York offices of World Wide bring news of Jaydee's new London sound studio proposition now in process of formation, which promises to make London a real competitor of Hollywood as a source of world film supply, and enhance World Wide's line-up of talkers in the very near future.

Both Maxwell and Williams emphatically deny that the latter is to sever his connection with World Wide Pictures as reported in published rumors in the American trade press. Jaydee's cable states:

"HAVE RECEIVED WORD THERE ARE RUMORS THAT I HAVE SEVERED CONNECTION WITH WORLD WIDE. THESE ENTIRELY UNFOUNDED. HAVE JUST ABOUT COMPLETED FORMATION STUDIO AND PRODUCTION SCHEME OF GREATEST MAGNITUDE WHEREBY WORLD WIDE WILL HAVE OPPORTUNITY SECURING BIG TALKING PICTURE OUTPUT. CAME HERE FOR THAT PURPOSE AND CANNOT UNDERSTAND CIRCULATION FALSE RUMORS DURING MY ABSENCE. DID NOT INTEND DIVULGE THIS INFORMATION UNTIL LATER BUT RUMORS COMPEL ME TO DO SO."

To which Mr. Maxwell adds:

"ALL RUMORS WILLIAMS SEVERANCE OF RELATIONS WITH WORLD WIDE FALSE. HE IS ENGAGED IN PROMOTING BIG STUDIO AND TALKING PRODUCTION SCHEME WHICH

WILL WITH THOSE SUPPLIED BY BRITISH INTERNATIONAL GIVE WORLD WIDE FINE LINEUP TALKING PICTURES NEXT SEASON."

THE PRACTICAL importance of Mr. Williams' studio proposition according to World Wide officials, lies in its solving the problem of producing several foreign language versions of the same story at a minimum cost. Germany, France, Italy, Spain and other countries want films in their own languages and preferably with their own artists. But the market in each country is too small for the Continental producers to afford the full cost of making high-class productions solely for their own countries, or to send their casts a great distance for co-operative effort. To meet this situation the Williams plan comprehends the erection of large sound studios in the Elstree district, near London, which will be within a few hours journey from all the countries in Europe. About twenty complete stages will be laid down with modern and complete equipment and all modern recording systems. Here will be maintained a complete technical staff in every department of production. Once a vehicle has been decided upon by the associated producers, the sets will be built and used in turn by companies from the various countries. The technical and construction work need be done but once. This cost will be divided between the producers from various countries. It will be readily seen that the accessibility of London with the corresponding low transportation cost for casts, and the division of production expense offers an ideal solution of the language difficulty in international talking pictures.

WORLD WIDE officials declare that Mr. Williams went to London a couple of months ago for the purpose of promoting this idea and that it was determined that no publicity was to be given to the proposition until it was all set, but stated that the rumors relative to Jaydee's activities necessitated explanation now.

"Talkietone"

The Perfection of synchronized "Talkie" Equipment.

No Equipment can change the actual words on the Discs, *but*

"Talkietone"

can, and does, give correct modulation, clear reproduction.

Ample Volume - No Distortion - "Perfection and Simplicity"

The Product of Radio Industries of Canada Limited, which Guarantees,
Instals and Services

"Talkietone"

Also Exclusive Distributors of the superb non-synchronous Columbia Theatrephone.

**A Company which Guarantees what it Sells because the Product is
Perfection.**

Radio Industries of Canada Limited

Head Office - 211 Birks Bldg., Winnipeg

TORONTO - MONTREAL - CALGARY - VANCOUVER

Observations



By The Editor

TIFFANY-STAHLL has obtained "The Journey's End." This sensationally successful War Drama has been a morsel for which many motion picture mouths have been all set, but Grant L. Cook, Vice-President of Tiffany-Stahl, negotiated the arrangements for his company with Arthur Lee, American Representative of Gaumont British, Gainsborough and Welsh-Pearson-Elder.

"The Journey's End" will be made at the Hollywood studios of Tiffany Productions as a joint production, to be released as a Tiffany-Gaumont in the U. S., a Gaumont-Tiffany throughout the British Empire.

* * *

"THE JOURNEY'S END," by R. C. Sherriff, has been considered one of the greatest war plays which has emanated out of the World War. It is a story which involves male characters only; and has been accorded an equal place of merit with the great American war play, "What Price Glory?"

George Jean Nathan, in *The American Mercury*, states:

"Of the large number of plays born directly out of the late war and dealing directly with it — Werfel's *Goat Song*" does not come within this classification — only two may be said to merit discussion on the point of even relative quality, yet two, at that, is a high average considering the statistics since the years of Themistocles and Miltiades. The two are the American Anderson's and Stallings' *'What Price Glory?'* and the English Sherriff's *"The Journey's End."*

* * *

ENGLAND has produced, aside from Galsworthy's *"The Mob,"* which does not fall into the direct category under discussion, nothing but Sherriff's play, and the United States nothing but Anderson's and Stallings'. The rest, in both countries, has been in the main little more than the sort of stuff retrospectively evoked, in Europe, by the Franco-Prussian War, and in America, by the Civil — that is, the banal triangle drama with uniforms substituted for evening dress and a pounding upon bass-drums for the clatter of tea-cups, with now and then the addition of some such climacteric melodramatic rubbish as the dash of a cavalry horse across the stage or the swinging of the heroine on the tongue of a bell.

* * *

FROM this grease-paint emotionalism both *"What Price Glory?"* and *"Journey's End"* emerge as oddities. Neither comes, of course, under the head of great drama of which we have been speaking, but both are superior to all the other plays of the war and both, by the estimates of present-day drama, take their places fairly high in the list.

* * *

THE RELATIVE status of the two exhibits may be appreciated, however, from a present consideration of the English work. That work, the first play written by its author and originally designed as a vehicle for the talents of a group of amateurs, deals with the influences of war upon a number of English civilians, now officers in a dugout in the British trench before St. Quentin in March of 1918. Its virtues, which are several, lie

in the periodic sound and logical evocation of emotion proceeding from characters closely observed and simply transcribed, in the general avoidance of the fault of most plays dealing with war, to wit, over-dramatization, and in the occasional adroit development of character in terms of ever-sensed, ever-felt and ever-heard but still more or less shadowy external forces. The war hovers over Sherriff's manuscript like a child's inarticulate dread of the dark; it lays hold of his personages with a ghostly hand; it insinuates itself into the chambers of their hearts, minds and souls; but, though they laugh it off or cower before it, it comes down upon them from without and makes them its own. It is the undertone, in a word, that drowns out the overtones of antecedent and character."

"Journey's End" lifts itself above the bulk of war plays."

* * *

"JOURNEY'S END" not only held Broadway in its grip, but made dear, conservative old London, forget its poise in the thrall of an emotional reaction to *"Journey's End"* such as it has seldom experienced.

R. C. Sherriff found his inspiration for this play in his own wartime letters. It was produced first by a group of actors who had no work and decided to rehearse, and play it for a single Sunday performance. The result was a theatre performance, where it interested the attention of a patron of the theatre; and he furnished a few hundred pounds in order to get the theatre in which to continue its performance.

Since this most inauspicious beginning, it was found necessary to lease a theatre in London for two years. A second company opened *"Journey's End"* in New York, in March of 1929.

The third company will arrive in New Brunswick, Nova Scotia, the second week in September and will tour across Canada, while the fourth company will begin its tour at the same date in Chicago.

* * *

"COLLIER'S" Magazine for June 8th has several of its pages devoted to this play and the writer, Alexander Woolcott, in his article headed *"Lest We Forget,"* states, "I think that not in our time will the sun ever set on the play that the little insurance adjuster wrote for the Kingston Rowing Club. I think that not in our time, by song, or gesture, or word, or deed, has any Englishman so eloquently spoken the cause of his tribe before the peoples of the world. I think that no braided mission, no silk-hatted plenipotentiary sent out by England since the war began, has so fairly represented her, so fairly told us the best that she has and is."

It is my recommendation that you go out of your way, if necessary, to see one of these companies. Myself, I journeyed from Florida to New York chiefly to sit me down before the play, of which the tidings had spread so fast and so far. It was worth the trip."

FOR SALE

Ten year lease on first class theatre in town 3,000.

Apply BOX 9,

The Best Sound in Town

whenever

DeForest Phonofilm

Is Discussed

SERVICING

DeForest Equipment is best on the market and easy to operate. All we have heard from our patrons is "Very Good."

—M. VARDEC, AMHERST THEATRE, MONTREAL.

AUDIENCE REACTION

... we were pleased with our first night's audience reaction to this instrument.

—TIVOLI THEATRE, MISHAWAKA, IND.

REGRET

The DeForest Phonofilm bears out everything you said about it. I am only sorry I did not install it before.

—STRAND THEATRE, IOWA CITY, IA.

PROMISE FULFILLED

When DeForest guaranteed the equal, they put it mildly. I believe it is unquestionably the best.

—CURRAN THEATRE, BOULDER, COLO.

TONAL QUALITIES

We have heard nothing better in Buffalo.

—L. Michaels,

PLAZA THEATRE, BUFFALO, N.Y.

COMPARISON

We are well acquainted with the other types of talking machines, and we are certain that none of these have attained the clearness, volume and accuracy such as the De Forest Phonofilm possesses.

—METROPOLITAN THEATRE,
LEOMINSTER, MASS.

At a Price
Challenging Competition

Standard Model

\$6,000.00 — Theatres up to 800 seats.

6,500.00 — Theatres up to 1,200 seats.

7,000.00 — Theatres over 1,200 seats.

for

Sound on Track and Disc

Including Non-Synchronous.

Junior Model

\$3,000.00 — For All Theatres.

Sound on Disc Only

INTERCHANGE

The talking equipment is the very best I have heard.

—Warner Bros. Checker, STILLWELL THEATRE,
BROOKLYN, N.Y.

Liberal Time Payments

EXCLUSIVE PATENTS

De Forest has the only "Sound on Film" device patented in Canada.

DEFOREST PHONOFILM Distributed by

General Sound Equipment Limited

21 Wilton Square

-

Toronto, Ont.

How Will We Sound?

"Let Us Sound"--This is the First Step in Answering the Question!

TO BE OR NOT TO BE? As this question relates itself to exhibitors becomes associated with "Sound", and more specifically with the question, How Will We Sound?

The Time in which we live finds the working man going to and fro from his work in a car driven by gas, it is a time in which the continents of the world speak to each other through Radio, telegraphy, through the use of the Wings of Mercury, soaring aloft for trade, for international contact, mastering the elements, riding the clouds as did the Greek gods in their chariots. Television gives us not only the voice, but a vision of the one with whom we hold converse, even though the Atlantic Ocean separates the speakers.

THE MOTION PICTURE presents "speaking likenesses" in the full significance of that expression; and the theatreowner, or other individual, who refuses to move and react to the movement of the time in which he is living, finds himself in truth, "behind the times"; and only able to gather "the crumbs from the rich man's table." It has been said that "Time waits for no man;" and that the opportunist, the man who desires to be progressive, successful, must "Seize Time by the forelock," must ride on the crest of success in order to capitalize some of its profits.

"To Be Or Not To Be" an exhibitor, as far as one can judge the present, certainly finds its answer in "Sound."

THE MOTION PICTURE PUBLIC has become accustomed to the best which this Art of Entertainment can furnish in theatre comfort and beauty, in music and in the pictures which it views.

The public in purchasing is generally satisfied to get its money's worth in a ten cent shop, but the public which enters a Motion Picture Theatre desires a dollar's worth of entertainment for fifty cents.

This has been conducive to a steady improvement in our Industry, in theatres, studios, production, advertisement, distribution, showmanship, until the Silent Screen presented Masterpieces of Art, giving the public a contact with artistic surroundings which the greater majority of the people could not possibly have acquired through any other medium.

THE SERVICE which the Screen has rendered in promoting educational information and values, in inculcating ethical perception overbalances by at least eighty percent any of the undesirable features which may have come along during the development of a new industrial art.

We do not use the fact that there was a Serpent in the Garden of Eden as an argument against the desirability of this Garden, nor as an alibi for the Temptation of Adam and Eve. We who believe that All Knowledge Is With Him Who Created All Things; and if we believe the story of the Garden of Eden as a literal historical occurrence, if we believe that it is in the nature of a parable with an esoteric truth to be derived therefrom, we must acknowledge that He Who Placed The Serpent in the Garden of Eden Knew that The Serpent would tempt Man; and that Man would yield to the temptation.

Admitting these facts we must conclude that Man was destined to "overcome evil with good," for the purpose of making Man a Free Will agent, climbing up Jacob's Ladder, after his descent, for the attainment of his immortality.

THE INDUSTRY of Motion Pictures made up of humans, is as human an institution as was the Garden of Eden. It too has been ordained to "overcome evil with good" by presenting its material so that virtue and vice play against each other, until virtue overcomes the evil, and we have what is termed in a general sense, a moral.

The Ten Commandments enumerate ten vices to which Man is evidently heir. Has anyone yet contended that the outlining of these vices is an inducement for Man to indulge in them? The reward for the overcoming runs parallel with their enumeration; and so it has been with Motion Pictures. I have yet to view a picture which presented the supremacy of evil over good, and I have been viewing pictures for a period covering about sixteen years.

ALL PRODUCERS have not had the art of presenting their objective in as artistic, or aesthetic a form as have others. Some efforts have been as crude in presentation as the mentality and taste of the audience which viewed them. But Motion Pictures and its audiences have grown up together morally and mentally; and one cannot overlook the influence of the Hays organization in this respect. Previously the Industry knew what it wanted, but the Hays organization showed the way of getting the results.

MOTION PICTURES, as far as their morals are concerned, have become sugar-coated pills, this in accordance with public demand; and among the Silent Pictures we have had masterpieces which will live in the memory of this generation; and be handed down to posterity as are the Madonna and Child by Botticelli, Raphael, Leonardo Da Vinci and the other Masters, who utilized a brush, some colour and a palette, a bit of canvas, or a panel of wood to present a pictorial moral. These Silent Pictures have spoken a language understandable by all peoples in all ages.

Who would demand the destruction of The Laocoon, which reveals in its sculptured magnificence the figure of a false priest and his two sons, in the coils of two serpents? Would anyone interfere with such a work of art, censoring it to remove the stigma of falsity from this Oracle of Priesthood? The Laocoon tells its story by presenting the ill results of evil. And even in its day of conception was accorded its place and homage among a Hierarchy of Priesthood.

ARTISTICALLY and technically the Silent Film reached a stage of perfection; and then apparently having attained the ripeness of its destined power, it began to drift into the Twilight of its Decay. If we have been students of history, we will have noted that civilizations and arts, as well as industries attain a state of perfection, and then follows that state of decline, or decadence, leaving only the Eternal Values as a Mentor for races to come.

Address by Ray Lewis

*At the Trade Luncheon, Fort Garry Hotel,
Winnipeg, July 6th*

MARC ANTHONY in his oration over the body of Caesar said, "The evil that men do lives after them, the good is oft interred with their bones," but here is an instance where one must be inclined to question the wisdom of such a finding, for as a modest observer of past and present civilizations, I find that the evil men have done has been buried with them, but the good is of the world and remains with the world in service.

So has it been with the Silent Films, whatever of imperfection, of evil which has been in them is buried now; and the good has been utilized as a foundation upon which to build an edifice in which they will "Sound" a greater good.

BUT LET US, like Lot's Wife, look back on the Sodom and Gemorrah of our Silent Decline. One of the important reasons for the decline of the Silent Picture rests with the star system. Pictures were made to present stars; and the stars in general, outside of their comeliness had only a limited ability to commend them. A sameness of material furnished no novelty, the few exceptions could not support an Industry which had to satisfy the appetite of a world audience of all ages, races, nationalities, with their various degrees of mentality and their variety of tastes.

THE INDUSTRY observed that it was losing popular favour, by the infallible box-office thermometer. In place of an attempt to improve the production of pictures, to concentrate the creative ability at the studio, the business of regaining public favour was placed upon the shoulders of the exhibitors; and these introduced vaudeville acts, augmented orchestras, brought in guest conductors, operatic and concert artists, ballets, while some of the larger houses equipped their theatres like Museums of Art; and gave the public a five dollar show for one dollar, with the usual human reaction, the public received more than it paid for, and undervalued the value which it received.

YOU REMEMBER the period in which the big houses competed with each other for names; and the "flop" of these headliners? You remember that the prologues and presentations were so expensive that the margin between intake and overhead was not worth the gamble, nor the effort? You recall that the smaller houses gave away everything from a bag of peanuts to an elephant; and imitated the big showmen in presenting Beauty Contests, etcetra, in order to create box-office values.

The picture certainly was not the thing in the sense in which Shakespeare said, "The Play's the Thing" and double features became the Showman's Blunder of Blunders.

THE IMPORTATION of foreign-made pictures helped out for a season; and the interest which the British Empire publicized through Film propaganda, and through legislative enactments in the establishment of a British Film Industry helped to stir up the American producers. There was a more concentrated and consecrated effort to protect domestic and foreign film trade.

THE FOREIGN importations were also an inspiration for they brought into the Industry new ideas by way of story material, direction and camera possibilities. Then

came the stock market epidemic, when everybody, from the office boy up, watched the ticker; and talked stocks instead of Pictures, but even this digression was beneficial from a financial standpoint, for it drew the attention of the magnates of industry, of finance to The Infant Industry which could be handed to the public, after some proper organized nursing. The merger rumours confirmed, and unconfirmed, disorganized the Industry, but also had its important commendable feature in that the business elements of the Industry became more organized along economic pressure.

THEN CAME "SOUND." It has been said that "Necessity is the mother of invention." It was necessity which induced the Industry of Motion Pictures to "listen in" when the Research Departments in certain Laboratories made the Silent Film call out "Eureka, I have found it."

Previous to the introduction of Talking Pictures, many attempts had been made to synchronize sound with motion pictures, but these efforts were found to be economically unsound, that is, they had no commercial, or marketable value.

THE BELL TELEPHONE Laboratories, which is an organization employing about five thousand people, all engaged in research along the line of speech transmission and sound generally, had been actively engaged since 1915 in developing equipment which would satisfactorily synchronize sound with motion pictures and produce results which would be commercially successful. In 1927 the results, as demonstrated, had reached such a point of perfection, that they licensed under their patents the Vitaphone Corporation, a subsidiary of Warner Bros. to make sound records to synchronize with the pictures. The first picture Warner Bros. synchronized with "sound" was "Don Juan," to be followed shortly afterwards with Al Jolson in "The Jazz Singer." The success of "Don Juan" did not convince theatre owners that synchronization was the big thing in motion pictures, but when Al Jolson registered his tremendous success in "The Jazz Singer," the moving picture industry began to talk and to think in "sound pictures" only. Producers began to look about for equipment with which to "sound their studios" and theatre owners took advantage of the tremendous public interest by installing in their theatres the necessary equipment for the reproduction of sound. The Metro-Goldwyn-Mayer, Fox, Universal, Columbia, United Artists, Hal Roach, Christie, First National, Harold Lloyd, have also been granted licenses and furnished with equipment under Western Electric patents.

COINCIDENT with the development of equipment for recording and the licensing of producers for the use thereof, equipment for the reproduction of sound pictures was so greatly in demand that the Western Electric Company's immense factories in Chicago, at Newark and Philadelphia, were unable to cope with exhibitors' demands, and special shifts were introduced to take care of the orders which kept piling up in an amazingly short time. At the present time there are approximately 2,500 Western Electric equipments installed throughout the world, about 2,000 of these are in the United States, and

(Continued on Page 14)

(Continued from Page 13)

the present schedule is at the rate of supplying about 200 theatres per month. With the exception of Russia, Western Electric installations have been made, or are being made in every country in the world, and organizations have been set up in all these countries to install and service this department. In Canada, this company functions under the trademark of Northern Electric and has been doing business in Canada for approximately fifty years, operating their own factories and sales offices in fourteen centres throughout the Dominion and employing about five thousand, five hundred people. The Northern Electric has made about sixty installations in Canada, but I am told orders are in to take care of another 100. The question of obtaining equipment has been one of the factors which has prevented this organization from fulfilling orders available, but with the opening of the Montreal plant for production, this company is promising better deliveries in the near future.

EQUIPMENT is installed on a license basis, that is, exhibitors are granted a license to use the installation for a period of years, the cost of same is payable either in cash during a period of twelve months, or in weekly payments covering a period of two years. The cost of the license varies with the size of the theatre. A house of 600 capacity being equipped much more cheaply than a house of 1,500 capacity which requires a greater distribution and balance of "sound." In order to guarantee against breakages and other delays which might interfere with shows, spare part depots have been established in Halifax, Montreal, Toronto, Winnipeg, Regina, Calgary, Vancouver, with a central spare part depot in Montreal to feed the other depots.

THE NORTHERN ELECTRIC has, in addition, established a service organization with men located at important points from Halifax to Vancouver. Northern Electric at the present have twelve service men who spend their entire time at the service of exhibitors using Northern Electric equipment. A weekly service charge to each exhibitor which is based entirely, it is said, on the cost of giving such service as the theatre owners require, and which will be modified gradually as more theatres are equipped, and overhead costs of furnishing this service reduced. In a recent discussion with Mr. O. R. Harvey, the manager of the Research Products Sales, Mr. Harvey states, "In connection with our company I need not tell you that we have been in business in Canada approximately 50 years, and that we have our own factories and sales offices carrying immense stocks in fourteen centres in the Dominion. We employ approximately 5,500 people, and consequently we are not an organization which would likely go into a business such as providing recording and reproducing equipment for talking motion pictures for the present material gain which might be made. In other words, I would like to impress you with the fact that exhibitors in purchasing our theatre equipment need have no fear in connection with the stability of our organization."

THERE ARE in Canada several independent concerns selling "sound" equipment synchronous and non-synchronous. The Radio Industries of Canada with offices in Toronto, Montreal, Winnipeg, are releasing the "TalkieTone." This organization has also opened a factory in Winnipeg for the assembling of the parts which go towards making up their equipment. The Columbia Record Library and Weekly Cueing Service published by the Columbia Phonograph Co. of New York, is distributed by the Radio Industries of Canada through its various Canadian offices, and is a service which augments the Columbia Theatrephone product released by this company. The Library and Cueing Service are sold with, or without the Columbia Theatrephone, so that exhibitors who have purchased other "sound" equipment, synchron-

ous, or non-synchronous can use this service which holds the record for being the finest non-synchronous library in America. This company makes a specialty of the Columbia Kolster equipment which it uses throughout in amplification, magnetic coil pick-ups, dynamic cones and loud speakers. Columbia Kolster trademark is said to possess the qualities which a Rolls Royce car possesses in the domain of automobiles.

THE COLEMAN ELECTRIC CO., another Canadian company, is releasing the "Celcophone," which introduces a disc attachment for using synchronous record on talking pictures. "The Celcophone" can be attached to any motiograph de luxe, Powers or synchronous projector, in a few minutes. It is geared to revolve a record at the synchronous speed, and exhibitors are advised that they can use their own amplifiers, or speakers in connection with the "Celcophone," which consists of a heavy pedestal, carrying deduction gear box, ball-bearing turntable, pick up bracket and pick up, adjustable to any height, sits on left of the projector near the mechanism, and is directly connected to the mechanism by a steel shaft." It is said to operate silently and perfectly.

THE PERKINS ELECTRIC CO. are also a Canadian independent organization releasing a "sound" line-up consisting of Perkins' synchronized discs, amplitone non-synchronous, and a score disc service.

The General Sound Equipment, Ltd., another Canadian organization, releases the DeForst Phonofilm.

EXHIBITORS have plenty of choice in securing what they require by way of "sound" for their theatres. Most of the key centres across the Dominion have now made their installations. All the new theatres are being equipped for "sound" in their building processes, and the smaller theatres are being equipped also with various installations. The question which appears to concern the exhibitors mostly is a question which involves the permanency of the talking and sound pictures. It is a question that the theatre owners need not take into consideration at all. The public is at present interested in this form of entertainment, and it will depend on the quality of the "Sound" pictures produced how long the box-office will register the splendid profits which today it is registering.

"SOUND" being quite a new development, the "Sound" apparatus will be constantly improved, until it becomes as perfect in its technique as was the technique of the Silent Film. The permanency of Talking Pictures depends not only on how pictures talk, but on what they have to say. The distributors of "Sound" equipment state that their reason for licensing "Sound" equipment is an acknowledgement that more research, with more technical perfection and discoveries are to be made; and in order to perpetuate the interest in "Sound" pictures, the manufacturers must be at liberty to introduce the perfected equipment as it is produced.

WHAT should concern the Industry is that producers of pictures, and manufacturers of "Sound" equipment, exhibitors should combine to give the public the best in "Sound" reproduction in order to keep the public appetite stimulated.

Those exhibitors who cannot afford the best in synchronous, or non-synchronous equipment should refrain from killing a good silent picture. I have heard of excellent pictures being ruined by inferior "Sound" equipment.

THE VOICE of the screen must be golden. Shakespeare said, "A low soft voice in woman is an excellent thing." May I advise that the same quality should be evident in pictures which talk. They must "speak the speech I pray you as I pronounce it to you, trippingly on the tongue, for if you mouth it, as many of your players do, I had as lief the towncrier spoke my lines."

RCA Photophone Inc.

By J. O. SMITH

Manager, Specialty Sales Dept.

WE are pleased to offer Canadian Motion Picture Exhibitors the four following types of RCA Photophone Projection Equipment:

Type F—up to 900 seats.

Type D—up to 1,300 seats.

Type C—up to 2,000 seats.

Type B—up to 5,000 seats.

The prices are in accordance with the capacity, running from about \$9,000 to \$22,000 accordingly. Two Simplex projectors are furnished and included with Types B, C and D.

NO projectors are furnished with Type F, but sound heads are installed in existing Simplex, Powers and Motiograph projectors if projectors are in good condition. Otherwise the theatre should purchase new projectors direct from any theatre equipment supply agency.

The foregoing prices are for "laid-down and installed" equipments in the theatre and include transportation charges, customs duties and fees, haulage and handling charges, insurance and installation charges. It is, however, the obligation of the theatre to provide a proper power supply at outlets in the projection booth of 3 KVA of 115 volt DC or 220 volt 3 phase 60 cycle AC and 110 volt 60 cycle AC and to purchase locally and install at its own expense any electrical equipment wiring or conduits necessary in connection with the power supply. Any charges for union "stand by" labor is to be paid by the theatre, which will also supply at its own expense any acoustical drapes which may be found to be necessary by our engineers.

REGARDLESS of the type of equipment or what plan is selected, 10% of the ten-year lease rental according to that plan of payment is payable when the contract is signed, 15% upon installation and the remaining 75% in 24 equal monthly installments.

If the 75% balance is paid in cash on completion of installation, a discount of 5% will be allowed. Furthermore, if Simplex projectors of the standard type are being used in a theatre at the present time, we can install sound heads in them and in such cases will allow a further discount of 5%.

WE can also furnish a double turn table phonograph for playing non-synchronous records, which can be attached to the regular Photophone amplifying projection system. If this is desired there will be an additional ten-year lease rental.

We send an expert to regularly inspect the equipment, supervise, and make necessary repairs and adjustments during the term of the ten-year lease rental. The monthly charge for this service varies with the size and type of equipment, as follows:

EXCEPT in the case of Type B equipment there will be no charge for service during the first six months of the first year of any contract. There is no suspension of service charges in the case of Type B.

Special Features of RCA Photophone.

Attention of exhibitors should be directed to the following special features of RCA Photophone Projection Equipment which are not found in any other existing system of sound and picture synchronization.

Perfect Synchronization.

ABSOLUTE synchronization in the Photophone system is accomplished by the projection of both picture and sound from the same film. The sound track is on the picture film, not on a separate film or another machine. Picture and sound, therefore, cannot get out of synchronization.

(Continued on Page 18)

Ideal for Sound!

Fourteen new DeLuxe Model H Motiographs in one week for use with "Sound" Equipment is a direct expression of the Exhibitor as to what equipment he considers best suited to perfect reproduction. The Motiograph Model H is adaptable for use with **all** Sound Systems, it is in a class by itself in giving perfect results and that is why it is daily being chosen for "Sound" use. The patented cylindrical shutter on the gate removes 62% of the heat on film, parts and lenses. The Motiograph Reflector Arc Lamp is perfect in construction, adjustments and operation. And with the "Cont-El-Arc" Motor Generator Set the perfect equipment is complete. If you put in "Sound", do it right — and the right basis is with equipment supplied by

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

"Courtesy With Service"

RCA PHOTPHONE INC

(Continued from Page 17)

Durable Sound Track.

SOUND is recorded on positive film by the Photophone process in the form of a track approximately 3-32 of an inch wide, which is of constant density with a varying width or serrated edge. If it should be necessary to over or under-print a positive for any reason, such under or over-printing will not affect the sound track, and consequently, the volume of the music will be produced by the projection apparatus precisely as originally recorded. The sound track will outlast the picture itself.

RCA Photophone Equipment Standardized.

RCA Photophone projection equipment is standardized so that other types of sound film can be used on it. Our contract with exhibitors does not restrict them to the use of films produced by the RCA Photophone recording process, so long as the quality of the tone reproduction from such other films does not injure the reputation of the RCA Photophone equipment in the eyes of the public.

Sound Producing Equipment.

THE sound reproducing equipment of the RCA Photophone consists of several specially designed cone speakers of the electro-dynamic type mounted on frames and concealed either behind or alongside the screen. These are operated by specially designed high-power amplifiers. The volume of each of the four classes already in production is sufficient to fill an auditorium of the size for which it has been designed. The Photophone is capable of delivering a volume that is greater than that of the orchestra itself, without any distortion, harshness or mechanical effects which so frequently mar sound picture performances. Also, the RCA Photophone projec-

tion system can be used to play incidental and non-synchronized music. On the other hand, RCA Photophone pictures, or pictures without sound, can be run on RCA Photophone equipment.

THE high quality of reproduction inherent in the RCA Photophone will insure entirely sufficient volume for any theatre and the clarity and fidelity of the music is always such as to maintain the true characteristics of every musical instrument. The RCA Photophone gives an individual but blended reproduction, so that every instrument can be individually identified, and preserves all the personal characteristics of the human voice.

Interchangeability.

RCA Photophone projection equipment will handle not only sound film made by the RCA Photophone process but also that made by other processes as well and the synchronously driven discs, which are a part of the projectors furnished, will handle synchronously recorded sound pictures made by the disc method.

Installation.

WE are prepared to make installations in theatres in Canada on the following time basis:

Province	Interval after receipt of Contract at New York (depending on transportation)
Newfoundland	90 days
Nova Scotia	60 days
New Brunswick	60 days
Quebec	40 days
Ontario	40 days
Manitoba	50 days
Saskatchewan	50 days
Alberta	60 days
British Columbia	60 days

The Best Line Up

Powers Cinephone

For Sound on Film and Disc. The finest equipment made. Used by Quebec Board of Censors.

Perkins Synchronized Discs

For Simplex and Powers machines. Easily Installed.

AmpliTone Non-Synchronis

The finest toned two and three Turntable Machines. Built for theatre use only.

Score Disc Service.

NO

Library of Records to Buy.
Cue Sheets Necessary.
Cueing to be Done.

Write Us Giving Size of Your Theatre--Make of Machines Used. We Will Quote You on Your Sound Installation. Perkins Equipment Now Installed is Giving Satisfaction.

Perkins Electric Company Limited

21 Wilton Square, Toronto

2027 Bleury Street, Montreal

402 Film Exchange Bldg., Winnipeg

PACENT REPRODUCER

By MYRON S. STEIN
Exclusive Sales Agent For Canada.

TYPE 2MDA has a capacity suitable for theatres of 2,000 seats or less. The equipment when installed in smaller houses is so adjusted by our engineer that it gives perfect reproduction in each house.

An important feature of our reproducer is that it is Batteryless, having no batteries is certainly the outstanding accomplishment today in the radio and sound reproduction field. It should be right to say that any system which has batteries is not modern and therefore it would not be the right one to buy, where there is a considerable investment involved. We mention this because the Northern Electric and RCA, as well as other systems, all of which are very high priced, are battery systems. As they have been supplying the United States during 1928, that may be the reason for their remaining as battery systems. We did not produce equipment for the theatres until we had a batteryless system perfected.

WE WERE NOT ready until early this year, and now can boast of over 500 installations, all of which are perfectly satisfactory and giving splendid reproduction. We have received many telegrams and letters of praise and congratulations from prominent exhibitors.

As there are about 21,000 theatres in North America, and as there are only about 2,500 installations of Sound Equipment of which we are the second largest group, namely, over 500 installations, you can readily appreciate the important position we hold in the industry.

Our Equipment operates direct from 110 volt, 60 cycle, Alternating Current outlet. This obviously means a great saving in time, and a much more compact and easily handled outfit.

AMONG OUR hundreds of installations there are over 22 important Chains of Theatres who strongly endorse our Equipment, among them are Stanley Chain, which controls 100 theatres, Universal Chain, Coston, Saenger, S. & S., Midwest Theatre Corporation, Arkansas Amusement Corporation and Affiliated Circuit, Pittsburg.

Mr. J. E. Coston, President of Coston Booking Circuit, Inc., Chicago, under date of May 18th, has written Mr. Pacent as follows:

"My dear Mr. Pacent:

The Pacent Reproducer that we have installed in fourteen of our larger theatres, is equally as good as any of the higher priced machines that we have heard, and we have heard practically all of them.

We want to congratulate you upon having brought forth such a capable machine so reasonably priced."

A CONSIDERABLE number of Canadian Exhibitors have purchased our Equipment and are highly pleased, after having spent several hundred dollars and much time travelling to different cities inspecting and hearing

various systems. They have finally decided that the Pacent Reproducer System is the right one to buy and is properly priced.

Confederation Amusements, Limited, of Montreal, have placed an order with us for six theatres, and will install our Equipment in their newly built beautiful theatre, the Cartier, in Montreal. This is a splendid attribute to Pacent, as they feel thoroughly satisfied to open their new theatre with our Reproducer.

MR. R. T. STEVENS, President of Stevens Theatres, Limited, a Chain of Theatres in Northern Ontario, has recently installed Pacent Equipment in the Regent Theatre, Sudbury. He wired as follows:

"Just tried the 'Talkie.' Best Reproducer ever heard — far better than anything heard in Toronto, Montreal or Ottawa. Equipment O.K. Public reaction very good.

"We have had several telegrams from different theatre managers asking about your equipment, and we highly recommended same to them. No doubt you will be rushed with lots of orders."

ANOTHER important feature of our system is our All Electric Double Channel Amplifiers. A single steel cabinet holds all four amplifiers. Only two amplifiers are ever used at one time, the other being in reserve. To put the reserve amplifiers in service, it is only necessary to throw three switches on top of the cabinet, and readily accessible in case a change over is desired. Thus you eliminate the trouble of having interruptions in the show and break-downs in the accompanying music and speech. There need be absolutely no interruption in case of any trouble with the amplifiers in service.

THROUGH OUR establishment of the Pacent Electric Company and the Pacent Radio Corporation, which have been manufacturers of apparatus for sound reproduction for many years, you can readily realize that we are pioneers in the Sound Equipment industry. What the engineers of these companies learned during that time as to ways and means of better reproducing speech and music, has proved of the highest value in designing reproducer systems for audience use. Mr. Louis Gerrard Pacent, our President, is known as the inventor of many radio devices and is recognized as an authority on sound reproduction. He is a member of a large number of electrical and radio organizations and is Chairman of The American Engineering Standards Committee on Parts and Wiring. He is also the author of several books and a number of radio papers.

THERE ARE NO middle men selling our product, everyone is directly connected with the head office. In this way you are getting the very lowest price. Our Service and Engineering Departments stand behind every Pacent System sold ready to help you in every way possible.

As we could visualize the tremendous demand there would be for our systems as soon as they were placed on the market, we built up a large production in our four factories. We are in a position to make shipment to you one week after we receive signed contracts and deposit cheque.





Show Business



All vaudeville acts have been eliminated from the program of B. F. Keith's Theatre, Ottawa, and, for the first time in 25 years, the Canadian Capital is doing without stage presentations of any kind. Starting June 28, Manager Joe Franklin adopted an exclusive talking picture policy for Ottawa's largest theatre and the orchestra and stage crew have been released.

Ottawa lost its only legitimate theatre one year ago and the stock company house has been closed but there are seven local theatres with audible screens. Keith's is being taken over by the new company, Radio-Keith-Orpheum of Canada, Limited, next September.

The farewell to silent drama at the Capitol Theatre, Cornwall, Ontario, took the form of a "Revival Week," for which Manager Markell chose the six most popular features of the past year in the Factory City. The program was changed each day and the presentations included: "Ben Hur," "Lilac Time," "The Way of All Flesh," "Ramona," "Beau Geste" and "The Circus." The Capitol is now being wired and the Palace Theatre, which has been dark for some time, will be re-opened to form an outlet locally for silent pictures.

Gunmen had better steer clear of the Centre Theatre, Ottawa, Ontario, because Manager Don Stapleton has proved to be a wizard shot. At the tournament of St. Hubert's Gun Club, of which he is an officer, Mr. Stapleton won one trophy event and also captured the honors in the doubles shooting.

During the recent terrific hot spell in Ottawa, Ontario, Manager P. J. Nolan deleted all matinee performances at the Avalon Theatre except those on Saturday, while Manager Joe Franklin discontinued the supper shows at B. F. Keith's.

Because of building restrictions, the new film exchange building to be constructed at Montreal by Fox and Famous-Lasky Film Service will be erected outside of the city limits. Associated Screen News, Limited, producing topical, industrial and other pictures, also has its handsome laboratory well out in the suburbs.

"The Miracle of the Wolves," a special French production, was the attraction at the Laurier Theatre, Hull, Quebec, for three days. This was the first time in years that a French picture has played in Hull and vicinity.

The Balderson Theatre at Perth, Ontario, was the scene of a patriotic celebration when all school pupils and high school students paraded to the theatre, the management having placed the house at the disposal of the school authorities as a community boost.

"The Ware Case," a British-made feature, was so badly cut by the Quebec Board of Moving Picture Censors that it had to be withdrawn from the Quebec market. It had already been booked for the Imperial Theatre, Montreal, and other houses.

The Montreal branch of Regal Films, Limited, won first place for the third successive year in the bonus competition for the All-Canada Regal Week, prizes totalling

\$2,000 being divided among the members of the staff. Toronto was second and Vancouver third.

Mrs. John Scott, speaker at the annual meeting of the Montreal Women's Christian Temperance Union, declared that the moving picture theatre was unconsciously an aid to the cause of temperance because the moving picture form of entertainment was keeping men from the saloons. She had no complaint to make about picture shows.

Its policy of expansion has been followed with vigor by Famous Players Canadian Corp., Toronto, in recent weeks with the result that the corporation now owns or controls some 180 theatres in Canada, this being almost equal to one-fifth of the total number of theatres in the Dominion.

Formal announcement has been made that Canadian Famous has just purchased the Imperial Theatre at St. John, N.B., from E. F. Albee of New York, while a half interest has been secured in the Casino Theatre, a long established house in Halifax, N. S. Plans have also been drawn for a theatre and office building in Halifax to cost a million.

Famous Players has also acquired four suburban houses in Winnipeg, Manitoba, from Henry Morton, prominent in the theatre field in the Dominion for the past 16 years. These theatres include the Gaiety, Wonderland, Arlington and Crescent. The Playhouse Theatre, Winnipeg, is also being secured from a Boston Syndicate and this house is being remodelled, while Ray Kershaw's Osborne and Tivoli Theatres in Winnipeg were recently taken over. The corporation has also acquired the Berry circuit of seven theatres in various British Columbia towns.

The Empress Theatre, Edmonton, Canada's most Northerly city, is closed for sound installation and remodelling. Edmonton already has two wired houses, the Capitol and Monarch.

(Special to The Digest from Winnipeg.)

JULES LEVY, general manager of the Radio-Keith-Orpheum Film Booking Corporation, with headquarters in New York, spent a busy week in Winnipeg in conference with Earle Wadge, manager of the Orpheum Theatre. Mr. Levy explained that the R-K-O booking corporation had been organized recently to replace the old Peerless film booking corporation which formerly purchased the film for the R-K-O houses. The new organization is now the sole agency for the booking of feature photoplays, talking pictures, short subjects, and all film accessories for this chain of theatres in the United States and Canada. Incidentally, Mr. Levy expressed keen delight with the installation of the R-C-A Photophone equipment at the Winnipeg Orpheum house, and ventured the prediction that Winnipeg theatregoers could not help being deeply interested in future presentations at the Orpheum Theatre. In film circles, Mr. Levy is regarded as one of the best informed authorities in the motion picture business.

Recently the Capitol Theatre of Winnipeg was taken into the organization on the 50-50 basis arranged between Famous Players of Canada and the R-K-O.

Round About the Studios



Madge Bellamy appearing in Tiffany Productions.

James Parrott has returned to the Hal Roach-Metro-Goldwyn-Mayer fold and is directing Stan Laurel and Oliver Hardy in their newest talkfilm, "Trouble," now in production.

Because of a delay in the shooting schedule of Antonio Moreno's current production, Ian Keith, one of the screen's greatest delineators of romantic roles, will replace Moreno as leading man of "Light Fingers," Columbia's latest all talking special. Mr. Keith will be co-starred with Dorothy Revier in this absorbing crook melodrama, which is being directed by Joseph Henabery from the screen adaptation of John Francis Netteford.

"Big Boy," Educational's cute five-year-old star, has Lorraine Rivero, another youngster of tender years, as his leading lady in "Helter Skelter," his new starring comedy.

Three Englishmen who have made good in filmland are to be seen on the screen in the West End of London this week.

Ronald Colman (who is now world famous) in the Talkie version of "Bulldog Drummond" at the Tivoli; John Stuart in his first Talkie part in "Kitty" at the Regal; and Walter Forde in his comedy "Would You Believe It?" at the Tivoli.

Isn't it time the English girls looked to their laurels so far as the screen is concerned?

Dorothy Lee, Radio Pictures discovery in "Syncopation" has been awarded the role of Dolly, leading comedienne role in "Rio Rita," now in rehearsal at the RKO Studios in Hollywood. This role was played on the stage in the Ziegfeld opus by Ada May Weeks.

"River of Romance" has been definitely selected as the final title of Charles "Buddy" Rogers' starring vehicle, an adaptation of Booth Tarkington's "Magnolia," it was announced today at the Paramount studios in Hollywood. Mary Brian has the leading feminine role of Lucy. Wallace Beery, June Collyer, Henry B. Walthall, Natalie Kingston, Fred Kohler, Walter McGrail, Anderson Lawlor and Mrs. George Fawcett are featured in the cast of the production. Richard Wallace directed the romance.

Lloyd Hamilton is to play one of his favorite comedy roles — that of a meticulous butler — in his next all-talking comedy for Educational. This picture titled "His Baby Daze," already has gone into production under the direction of Gilbert Pratt, author of the story.

Universal has insured the life of Paul Whiteman for a million dollars during the production of his first Universal picture, "The King of Jazz." The famous jazz band master is in California now preparing for the production. Paul Fejos will direct. No leading lady has as yet been chosen.



Snappy steppers appearing in "The Hollywood Revue of 1929," an M-G-M feature, directed by C. Reisner.



Bessie Love and Raymond Hackett in a scene from M-G-M's "Eva, the Fifth."

Helen Millard, Moon Carroll and Mary Forbes have been added to the cast of "The Thirteenth Chair," all-talking screen adaptation to the sensation stage success by Bayard Veiller, author of "The Trial of Mary Dugan."

Frank Craven has been signed by Radio Pictures to both direct and play an important role in "The Very Idea," to be filmed as an all-talking production.

Craven's fame as a legitimate star and playwright has been gained in such productions as "The First Year," "Nineteenth Hole" and many others. He leaves for the Coast within a week.

"The Very Idea" is to be done from the successful stage play by William Le Baron.

Three hundred cattle swam across the swiftly flowing Stanislaus River for a scene of Paramount's all-talking picture, "The Virginian." Seven cameras filmed the action from every angle while a battery of microphones recorded the bellow of the cattle and the shrill yells of cowboys. Gary Cooper, Walter Huston, Richard Arlen, and Mary Brian are featured in the production.

The cast for Reginald Denny's second production for 1929-1930 Universal program entitled "No, No, Napoleon," includes Nora Lane, Slim Summerville, Fritz Feld, E. J. Ratcliffe and Jules Cowles. It is already in production under the direction of William Craft.

Motion picture theatre interests in Australia which for weeks have been investigating sound recording and reproducing systems in the United States, have placed an initial order with the RCA Photophone for the equipment of fifteen leading theatres in Sydney and Melbourne. Within 30 days, it was announced by the Foreign Department of RCA Photophone in New York, a crew of installation engineers and all the necessary equipment will be on board ship bound for Australia. This is only the beginning, it was declared, of extensive operations planned by Photophone in this field.

WARNING!

Don't sign a contract for a single picture for the coming season until you read the forthcoming announcement of Regal Films Ltd. for season 1929-30.

Never has the need for caution in booking pictures been so great as now. Your play dates are the most valuable asset to protect your theatre investment.

You **MUST** have the best---and only the **BEST**. Regal Films Limited will again have the best Features and Short Subjects--Metro-Goldwyn-Mayer --Pathe--British--and others. Complete announcement soon.



The technique of the talking-picture is different from the technique of the silent picture. What is done with the spoken words and picture must be done with pictures alone in the silent version. But in producing "Strange Cargo" Pathe has succeeded in so injecting thrill and melodrama and suspense and mystery into the pictures of the talking version, that when they were reassembled for the silent version, the film was just as good! So good, in fact, that the silent version of "Strange Cargo," as well as the talking, has been called **THE PERFECT THRILLER**. Exhibitors equipped for silent pictures only should bear this in mind.

**Silent
Version
for
Unwired
Houses
—
A Super-
Feature
of the
Highest
Type**

Pathe Presents

STRANGE CARGO 14

DISTINGUISHED STAGE PLAYERS

Including Lee Patrick, June Nash, Geo. Barraud, Kyrle Bellow, Russell Gleason and Frank Retcher. Directed by Benj. Glazer.

**All
Dialogue
Version
for
Wired
Theatres
—
Perfectly
Produced
by
Pathe**

**Another of Pathe's Perfect Pictures that will
Prove a Box Office Money-Getter even in the
Hottest Summer Weather.**

Regal Films Limited *Canadian Distributors
for all Pathe Product*

Toronto - Montreal - St. John - Winnipeg - Calgary - Vancouver